DC

66

CATWOMAN™

HOWARD
SHAVRIN
DI GIANDOMENICO
GANDINI

NINE LIVES
PART 8

D.NA 2.24

13+ TEEN

FURY OF THE FLAMINGO!

DAWN OF DC

DC

BLACK LABEL

Ages 17+

A five-issue series

The moment you've all been waiting for...

Batgirls

Bring Down the House

Written by Eisner Award winner

MARIKO TAMAKI

Art and cover by

JAVIER RODRÍGUEZ

Fighting her demons starting in

JUNE

© & ™ DC.

RIO DE JANEIRO, BRAZIL.

YOUR HEART WANTS TO REST.

SCANDAL SAVAGE'S SAFE HOUSE.

I HEAR IT.

BUT I AM NOT DONE WITH YOU YET...

...MY HEART. IS IT...

...IN HERE? IN THE ORGAN JAR?

NO. YOUR HEART REMAINS IN YOUR CHEST LOUD AND STRONG, BUT TIRED.

YOU WON'T LET ANYONE TAKE IT *AGAIN.*

NOTHING IS *MISSING* FROM YOU.

NO, THERE IS SOMETHING FOREIGN *WITHIN* YOU--

@#$%!

WHAT IS THAT *NOISE?*

SLAM!

SELINA, ARE YOU AWAKE?

DO YOU HEAR THIS?

IT'S NOT EVEN A *NOISE,* IT'S LIKE A *FEELING...*

A HIGH-PITCHED *BUZZING* IN MY HEAD, LIKE SOMEONE *LEFT A TV* ON...

...OR LEFT SOMETHING *RECORDING.*

SMASH!

RIP

...NOTHING.

HEY, *WAKE UP,* CAT.

ARE YOU HEARING THIS?

°NNH, NO, BEEN SLEEPING OFF A... *HEADACHE.*

WHAT'S UP, SCANDAL?

I THINK THIS ROOM MIGHT BE *COMPROMISED.*

THUD!

WE GOTTA GET OUT.

I SEARCHED IT WHEN WE GOT IN.

AND I DON'T HEAR A THING--

--I CAN USUALLY HEAR SOMETHING *HIGH-PITCHED.*

YOU CAN'T *HEAR* IT? OR-- *FEEL* IT? IT'S LIKE AN ITCH IN MY BRAIN I CAN'T REACH...

SOMETHING'S IN HERE AND IT'S DRIVING ME CRAZY.

LET'S JUST GET OUT, THEN.

WE CAN'T CHANCE IT.

"WE CAN'T LET ANYTHING HAPPEN TO TODAY'S SPECIAL SCORE, BUT MAYBE I'M BIASED.

"AFTER ALL...

"...I'M THE SCORE."

LAS VEGAS.
WHITE GLOVE OPERATING OFFICE.

NOTHING?!

NO MADAM. SATELLITE TRACKING IS OUT--

--OR AT LEAST, HEAVILY COMPROMISED.

SOME SORT OF DAMAGE. WE'VE GOT A COUPLE BLURRY IMAGES THAT *COULD* BE HER. LOOKS LIKE SOMEWHERE NEAR *MOSCOW*, BUT--

THEN GET YOUR ★#$#$★ ASS TO MOSCOW, KASPAR!

WE DON'T HAVE *QUITE* ENOUGH DATA TO ACT--

MI AMIGA, I HAVE A CALL TO TAKE--

GO, I'M BUSY.

IF YOUR SATELLITE IS DOWN THEN GO LOOK FOR HER!

PERDÓN, I HAVE TO TAKE THIS.

SÍ, SÍ, VERY BUSY...

SPEAK.

GREETINGS, **SANTA ESPADA.** YOU MAY NOT KNOW ME, BUT MY NAME IS SCANDAL SAVAGE...

I HAVE AN OFFER FOR **YOU**, AND **YOU ALONE**, FLAMINGO.

ARE YOU IN A PLACE TO ACCEPT SUCH AN OFFER? OR ARE YOU...**FEELING LOYAL?**

SCANDAL SAVAGE!

WHAT DO YOU HAVE FOR ME?

FIRSTLY, I ASK FOR YOUR COMPLETE **DISCRETION.**

WHAT I HAVE HAS **MANY** POTENTIAL BUYERS, AND IF WORD GOT OUT, AND MY **PEACE** WAS **DISTURBED,** WELL.

I HAVE MY FATHER'S **TEMPER** AND I HEAL **FAST.**

AN ITEM LIKE THIS, I CAN REALLY ONLY OFFER TO ONE PERSON. YOU UNDERSTAND WHY.

SO I KNEW YOU--

--WERE MY ONLY OPTION.

I DON'T THINK I NEED TO IMPLICATE ANY OF US BY **NAMING** THE SCORE ON A **RECORDING,** BUT YOU'RE ONE OF THE FEW PEOPLE IN THE KNOW.

I HOPE WE CAN TRUST EACH OTHER-- MY TRACK RECORD WITH THIS TARGET SPEAKS FOR ITSELF.

I'M ALMOST TEMPTED TO KEEP IT FOR **MYSELF,** BUT I LIKE TO TRAVEL LIGHT.

I HOPE WE CAN TRUST ONE ANOTHER ENOUGH TO DO BUSINESS ***PRIVATELY,*** WITHOUT BRINGING AN ARMY?

AS A COURTESY, YOUR LEADERSHIP HAS ***NOT*** BEEN CONTACTED.

THIS OFFER IS FOR ***YOU*** AND ***YOU ALONE.***

IF YOU WERE INTERESTED IN BEING LOYAL TO YOUR ***BOSS...***

"...I WOULDN'T HAVE *CALLED.*"

THEY'RE ON THEIR WAY. YOU'VE TESTED EVERYTHING?

THE FAKE DOOR? YOU STILL KNOW HOW TO GET OUT OF CUFFS?

OH *PLEASE.*

THEY'RE BOTH ON THE WAY? ANY HINT THEY SUSPECT THE OTHER?

NONE.

I DID SOME RESEARCH AND FOUND THEY BOTH HAVE FULL, INDEPENDENT ALIBIS--

--THEY REALLY THINK THEY'RE HIDING.

AND THEY THINK WE *HATE* EACH OTHER.

REMEMBER-- NO MATTER WHAT, LET THEM THINK THEY'RE GETTING AWAY WITH IT. IF THEY THINK THEY'VE WON, *WE'VE WON.*

WE'RE IN CONTROL.

I'M STILL HEARING THAT *SOUND* FROM THE HOTEL ROOM. IT'S *IRRITATING.*

I CHECKED--WE AREN'T BUGGED--NOTHING ON ME, NOTHING ON YOU.

BUT I'M STILL HAVING THAT HEADACHE.

MPHH!

WELL, TRY AND POWER THROUGH IT.

cLick

FLAMINGO'S HERE, WHICH MEANS ESPADA WON'T BE FAR BEHIND.

I HAD THEM STAGGER THEIR ARRIVAL, BUT NOT BY MUCH.

YOU'RE GONNA HAVE TO BE IN TWO PLACES AT ONCE TO PULL THIS OFF...

beep

"...AND SO AM I."

FLAMINGO! WONDERFUL TO SEE YOU, GOOD SIR. CAN I OFFER YOU A DRINK? I SEE YOU BROUGHT... FRIENDS?

I APPRECIATED YOUR CONSIDERATION BUT ULTIMATELY? I LIKE BACKUP.

I'D LOVE THE DRINK, THOUGH--THIS PLACE HAS ME PARCHED.

THE TOUR IS LOVELY, BUT I'M NOT HERE FOR YOUR HOME.

THIS WAY--THERE'S A BASEMENT KITCHEN FOR BUTCHERING. THIS WAS A HUNTING LODGE WHEN THE OLD MAN USED IT.

I HOPE YOU DON'T MIND--

--THESE DAYS I DON'T TRAVEL WITHOUT PROTECTION.

IS THIS YOUR HOME?

IT WAS MY FATHER'S LONG BEFORE I WAS BORN, BUT HE'S BEEN AROUND SO LONG, HE FORGETS WHAT PROPERTIES HE OWNS.

IT'S DUSTY, BUT THE LIQUOR'S AGED NICELY.

SINCE NO ONE SEEMS TO HAVE ANY LUCK KILLING HER, I TOOK HER ALIVE.

LOCKED, BOUND, AND SEDATED. WOULD LOVE TO SEE HER GET OUT OF THIS ONE.

NO TASTE TEST TILL WE MAKE A DEAL.

BAH... I LEARNED WHEN WE MET IN CROATIA, SHE'S QUITE THE ACTRESS!

FLiK

HAVE TO BE SURE SHE'S NOT *FAKING.*

AH! SHE MOVED!

SHE'S SEDATED, NOT *DEAD.*

PLEASE DON'T PUT HOLES IN THE MERCHA--

...A!@$#%!...

--NNDAH--

DO YOU HEAR THAT?

...ARE YOU ★#$#$★ RECORDING ME, PAOLA--

DON'T *INSULT* ME, SAVAGE. I WOULD NEVER GIVE MY ENEMIES THE EVIDENCE.

HAVE THIS CRATE BROUGHT TO MY TRUCK.

HEY, THIS ISN'T A GIFT, YOU KNOW.

YOU BROUGHT HER TO ME *BLEEDING.*

YOU'RE LUCKY I'M WILLING TO PAY. NAME YOUR *PRICE.*

NOT HERE. NOT RIGHT IN *FRONT* OF HER.

AFTER ALL...

...WE STILL HAVE *CLASS.*

Flamingo bringing backup means I'll have to do a bit more moving around than initially planned.

But being in two places at once?

I've been doing that all my life.

FLAMINGO MADE THE DEAL?

HE GAVE THE SIGNAL-- WE TAKE IT.

Gotham and the rest of the **world.**

CLICK

Lately, this world and the next.

sSss!

Here, and wherever I'll go when I **die.**

For **good.**

Gravity differential gadget.

Set to my exact weight-- they won't notice the box is empty.

...**borrowed** it from **you-know-who.**

I should return it. Another reason **not to die today.**

I TOLD YOU-- MOST OF MY LIQUID ASSETS ARE TIED UP WITH VICEROY AND THIS **WHITE GLOVE!**

SIT AND THINK ABOUT A BETTER NUMBER...I'LL BE RIGHT BACK.

The key is to be at each location **just long enough** to prove I'm there. Open the box, feel the weight--close it long enough to carry it out.

They're only here because the other has an **alibi,** after all.

If they suspect they aren't alone, things get messy.

Now **back** to Flamingo's before they bring it to him and he opens it up.

He's the one that **slowed** me with his damn knife.

CAT. I'M ON MY WAY TO THE OTHER ROOM.

ALMOST THERE--*HSS*--KEEP STALLING.

HERE, I MADE US ANOTHER ROUND.

I KNOW I SAID I WASN'T INTERESTED IN FAVORS...

...BUT IF YOU'RE SHORT ON *CASH* DUE TO THE WHITE GLOVE...I CAN BUDGE.

I AM NOT INTERESTED IN ANY MORE TALK!

SLAM!

OPEN THE *BOX, ESCANDALA.*

SCANDAL. KEEP HER DISTRACTED.

OH. WE CAN FIGHT FOR IT IF YOU *WANT.*

YOU HAVE *IMMORTAL BLOOD* IN YOUR VEINS OR IS THAT JUST *ME?*

SHHiNK!

SHHiNK!

I'M LEAVING.

I *KNEW* THIS WAS A *TRICK.*

YOU'RE *LEAVING?*

IF SHE IS EVEN HERE, I WILL JUST *TAKE* HER!

NAHUEL! MATIAS!

WE ARE WAITING NO LONGER!

God, this pain in my head-- it's getting worse.

The kind of headache where you feel you really might die.

GENTLEMEN!

MEET ME NOW, HALLWAY!

WE'RE HERE, SANTA ESPADA--

THIS WAY. SCANDAL IS BACK HERE-- EITHER SHE HAS *GATÚBELA* WITH HER, OR...

...OR I WAS *RIGHT* TO BE SUSPICIOUS.

ESCANDALA-- WE ARE *THROUGH!*

I WANT YOUR BLOOD FOR LYING TO ME ABOUT THIS! YOU TRY AND SELL ME AN *EMPTY CRATE--*

--NOT HERE.

BUT THE CRATE...

NAHUEL!

GET YOUR BROTHER AND CARRY THIS CRATE!

WE ARE *TAKING IT!*

SCANDAL IS A *TRUSTING FOOL!*

I HOPE YOU *HEAR ME!*

WHAT WAS THAT, SCANDAL?

I HEARD A WOMAN SHOUT.

PROBABLY THE STAFF. I'M SURE THERE'S A *GROUNDSKEEPER* STILL.

YOU'RE *LYING.* AND STALLING.

YOU'RE PROJECTING.

YOU'RE TRYING TO SCREW *ME* ON THIS DEAL IN SOME WAY, SO YOU THINK I'M DOING IT TO *YOU.*

YOU'RE PROJECTING.

LET ME LOOK IN THE BOX, NOW.

OR I LEAVE.

This isn't fair.

All this, and I die of an aneurysm in the bowels of the Savage summer house.

WHAT IS THAT *NOISE?!*

ALLOW *ME.*

DO YOU NOT *HEAR* THAT?

NO.

OOOH HOO HOO! YOU DO HAVE HER!

HAHAH, DON'T PANIC, IT MAKES THE MEAT GAMEY!

Let him think he's won--

I'M GOING TO EAT YOUR LITTLE SWEETBREADS. HA-HA!

I KNOW THAT DISGUSTING, RAUCOUS LAUGH--

I SHOULD HAVE KNOWN--

--BUT YOU CAME ANYWAY. BECAUSE YOU'RE GREEDY.

I'M NOT THE ONLY ONE, IT SEEMS.

CH-CHK

GO AWAY, PAOLA.

GO BACK TO VICEROY'S OFFICE AND TELL HER I'M OUT.

I HAVE WHAT I WANTED FROM HER STUPID VENTURE.

YOU DON'T HAVE A DAMN THING, YOU FLAMBOYANT CANNIBAL!

We planned it out so tightly, but didn't count on one thing:

People like this can't help but tell on themselves.

Cat's out of the **box**, I suppose.

SAVAGE, KILL HER!

WHACK

UNH!

CLASH

OH, YOU'RE *THAT* SLOW? SHE'S *WITH ME!*

SO THERE WAS *NEVER* A DEAL?!

WELL *SURE* THERE WAS--

--YOU COULD HAVE *KEPT* ME IF YOU COULD HAVE *CAUGHT* ME--

KRAK

--BUT THERE WAS NEVER A CHANCE OF *THAT.*

POP

CLANK

POP

I'LL KILL YOU ALL--

--SELL YOUR CORPSES--

--AND GO BACK TO MY ESTATE--

--WHICH I NEVER SHOULD HAVE *LEFT!*

PAOLA!

GET DOWN!

BLAM

BLAM

GO WAKE UP THE BOSS! WE'LL GET OUT OF HERE--

NO YOU DON'T.

ONE OFFER.

ONE CHANCE.

SAY YES OR YOU GO DOWN ALONGSIDE YOUR MEN--

GHK- HKK- HKK!

YOU'LL HAVE TO *SPEAK UP*--

WAIT.

IF WE ARE *BOTH HERE,* AND ONLY US, THEN THIS IS NOT ABOUT US, NO?

IT IS ABOUT...*FELICITY VICEROY,* THE SEA WASP.

THAT, AND HER STICKY LITTLE *WHITE GLOVE.*

YOU'RE A SMART WOMAN, PAOLA MOLINA. I'M GLAD YOU CAME OUT OF YOUR TOWER.

DON'T BUTTER ME UP.

WE AREN'T FRIENDS.

WHAT IF I'VE ALREADY CONTACTED HER, AND SHE'S ON HER WAY TO YOU NOW?

NGH.

AHH, WE KNOW YOU HAVEN'T.

tink

TCH-- HOW?!

WE'VE ALREADY *BURNED YOU* AS ASSETS.

YOU'VE BEEN HERE, WORKING ON STEALING ME FOR YOURSELVES INSTEAD OF TURNING ME IN TO YOUR ***LEAD INVESTOR,*** VICEROY.

I CAN SEE WHY--SHE'S A BIT PREOCCUPIED, AND SHE DOESN'T ***SHARE.***

WE KNOW THAT WHEN SHE WAS JUST A N.E.M.O. COMMANDER, SHE STARTED TAKING THINGS SHE FOUND ON DIVES--***OLD*** THINGS.

MAGICAL THINGS.

"TODAY, YOU'VE BEEN RECORDED--WHICH YOU MIGHT HAVE EXPECTED--BUT YOU DIDN'T EXPECT THAT SCANDAL WAS WORKING WITH ***ME.***

"VICEROY KNOWS WHERE YOU ARE.

"AND AS OF NOW, OUR HIDDEN ASSET HAS SENT RECORD OF YOUR BETRAYAL DIRECTLY TO VICEROY'S PREFERRED CHANNEL, THAT IS--KASPAR.

UNFORTUNATELY, THAT MEANS SHE KNOWS WHERE ***I*** AM, TOO, SO WE HAVE TO MAKE THIS QUICK.

I DON'T KNOW IF SHE'S GOT SOME ARTIFACT TO ***TELEPORT*** TO US. AND ISN'T THAT JUST THE PROBLEM?

GET TO THE ***POINT.***

SHE ISN'T VERY ***HONEST*** WITH YOU TWO.

DO YOU KNOW WHAT KIND OF ***COLLECTION*** SHE HAS AT HER LITTLE ***BLACK SITE?***

YOU ★#$#-- SHE ISN'T MANIPULATING ME--I AM AN ***INVESTOR.*** I HAVE MILLIONS OF DOLLARS INVESTED IN THE WHITE GLOVE'S SUCCESS.

DO YOU HAVE ANY IDEA HOW MUCH YOU JUST ***COST ME?!***

NOTHING. DON'T YOU GET IT? SHE'S A THIEF--

--SHE DOESN'T SHARE WITH OTHER THIEVES.

SHE USED YOUR JOINT HATRED OF ME TO STEAL FROM YOU.

SHE'S GOT A CAVE OF WONDERS THAT SHE'S NOT SHARING WITH ANYONE.

AND I JUST THINK... SINCE YOU PAID SO MUCH...

...YOU DESERVE A CHANCE TO TAKE SOME OF THOSE ARTIFACTS HOME.

WHERE IS THIS BLACK SITE? WE STORM IT, TONIGHT.

FILL OUR HANDS WITH THE SPOILS AND GRIND HER BONES TO MAKE OUR BREAD.

IT WON'T WORK THAT WAY.

THE PLACE BURNED DOWN, SO THE ARTIFACTS HAVE BEEN MOVED. I HAD TO DIE TO FIND IT THE FIRST TIME.

...THAT NOISE AGAIN.

WE NEED TO LURE HER OUT.

A FIGHT BIG ENOUGH TO FORCE HER TO BRING HER BIGGEST ARTIFACTS ALONG WITH INTENT TO USE THEM.

AND A PLACE WE CAN DEFEND. A PLACE I HAVE A LOT OF ALLIES.

SHE'LL WANT TO ATTACK FROM THE WATER--

--LET'S LET HER. IT'S PART OF THE LURE.

MAKE IT EASY, SO THEY WANT TO COME.

LIKE YOU DID TO US. TCH.

WE NEED TO BE GOING, BUT IF YOU WANT YOUR INVESTMENTS BACK, YOU'LL COME WITH.

I'M GONNA BLOW THIS PLACE TO HELL, SO YOU CAN'T STAY HERE.

SO WHERE ARE YOU GOING?!

A PLACE WITH WATER, WITH MY ALLIES, THAT I CAN DEFEND?

THE DOCKS OF GOTHAM, OF COURSE. JOIN US--

--UNLESS YOU'RE READY TO LOSE EVERYTHING.

NORTHERN ANDES MOUNTAINS.

EIKO STILL HAS THE DOCKS UNDER CONTROL. WE CAN STAGE OUR ENTIRE DEFENSE FROM THERE. THANK BAST, I'VE STILL GOT FRIENDS.

ONCE WE TAKE OUT VICEROY... I CAN STAY. I'M... I'M STAYING HOME FOR A TIME...A LONG TIME.

HOW ARE YOU FEELING?

MOSTLY PREPARED. EIKO, ONYX, DARIO...ALL CONTACTED.

SEE IF WE CAN GET THE GIRLS FROM THE JAIL TOGETHER, TOO.

HOOPS DESERVES A NICE ARTIFACT.

I MEANT YOUR HEADACHES.

LOOK, I NEED TO TELL YOU SOMETHING. BEFORE WE GO BACK TO GOTHAM AND DO ALL THIS...YOU'RE NOT GONNA LIKE IT.

ANOTHER BETRAYAL?

NO...I FIGURED OUT WHAT THAT NOISE IS.

"I'D HEARD IT BEFORE. BACK IN GOTHAM. ONLY BRIEFLY. THE NIGHT THAT METEOR HIT.*

"AND NOW, IT... COMES AND GOES."

*BACK IN GOTHAM WAR: SCORCHED EARTH! --ARIANNA

NOT FOR ME.

MY HEAD'S STAYED POUNDING SINCE RIO.

YEAH. FOR ME I ONLY HEAR IT LIKE... NOW.

AND WHEN WE WERE IN THE SAFE HOUSE.

I REALIZED WHEN WE WERE AT THE HUNTING LODGE.

I COULD USE IT LIKE A *TRACKER*... FOR *YOU*.

WHEN IT WAS *LOUD*, YOU WERE *NEAR*.

WHAT ARE YOU SAYING?

I REALIZED IT'S NOT A *NOISE*--IT'S SOME *SIXTH* SENSE. ONE I CAN'T EXPLAIN.

BUT I KNOW THAT IT COMES FROM...THE METEOR. THE ONE THAT MADE MY FATHER IMMORTAL.

THE ONE THAT *HIT* GOTHAM AND ALMOST *KILLED YOU*.

DID KILL ME.

AND MIGHT *AGAIN*. SELINA, THE HEADACHES...IT MUST BE BURIED IN YOUR *BRAIN*. I CAN FEEL IT'S STILL THERE.

WHAT IS, SCANDAL?!

...A FRAGMENT OF THE METEOR.

IT'S BEEN LODGED IN YOU...THE WHOLE TIME. I THINK...

...I THINK IT'S WHY YOU'VE BEEN COMING BACK TO *LIFE*.

BUT MORE IMPORTANTLY... I'M PRETTY SURE IF YOU DON'T TAKE IT OUT--

--I THINK IT'S GOING TO KILL YOU...FOR *GOOD*.

SELINA'S APARTMENT.

THERE YOU GO, VICEROY-WHOEVER, EAT THE @#$% I JUST SERVED YA!

DUCHESS, C'MON, LET'S CELEBRATE. I GOT YOU THE GOOD STUFF FOR TONIGHT.

DID YOU HEAR? I GOT A TRANSMISSION FROM MAMA CAT, OUT IN THE FIELD.

POP

CATWOMAN NINE LIVES PART 8

TINI HOWARD STORY
IVAN SHAVRIN ART AND COLORS (1-11)
CARMINE DI GIANDOMENICO ART (12-22)
VERONICA GANDINI COLORS (12-22)
TOM NAPOLITANO LETTERS
DAVID NAKAYAMA COVER
RACHTA LIN & PABLO VILLALOBOS VARIANT COVERS
OTTO SCHMIDT 1:25 VARIANT COVER
W. SCOTT FORBES 1:50 VARIANT COVER
JAMES REID ASSISTANT EDITOR
ARIANNA TURTURRO EDITOR
ROB LEVIN GROUP EDITOR

SELINA IS COMING HOME.

nyup slurp smak

NEXT: WHITE GLOVES, WHITE KNUCKLES!

REMEMBERING AN ICON

M.D. "Doc" Bright
1955–2024

I played music with Doc Bright for over 20 years. He was the bassist and I was the rhythm guitar in the K-Otics. When you spend that long holding down a rhythm section with somebody, you develop a peculiarly intense bond—call it the groove, the pocket, whatever. It is impossible to describe the feeling when what you are playing meshes precisely with another player. If I was playing a lead line in a blues number, I knew that whatever expressive whim I followed, Doc would be right there with me. It is devastating to realize I will never feel that chemistry again, to know the song has ended.

—Larry Hama

When creating Milestone Media, we always saw it as a throwback comic book company and we all had our roles. Derek Dingle was our president and business leader, and Dwayne McDuffie was our Stan Lee, an editorial genius. M.D. Bright was our John Buscema, a master storyteller and brilliant artist of immense ability. We had asked him to join Milestone officially, but he preferred to draw full-time, and we are so thankful that he did. Mark was the artist for *Icon*, and he perfectly illustrated every issue he touched. There wouldn't be a Milestone as we know it without his vital contributions.

—Denys Cowan

In most every way that mattered, Doc and I literally were Quantum and Woody. I've been asked, many times, which of us was which. The truth is, I think both Eric (Quantum) and Woody were based on Doc, on his perpetual seesaw between stoicism and sarcasm. Doc may be the funniest guy I ever knew: well educated, well-informed, and well deserving of his own late-night talk show. He could and often did mock virtually everything, had an opinion about literally everything, and had amazing creative skill in a number of disciplines.

Doc was a great guy and an amazing talent. I'm so blessed to have known him and to have learned from him. I say all these nice things because I don't want anyone to be confused about how deep my affection for the guy went or why he got on my damned nerves (and, thus, the basic formula for *Quantum & Woody*).

—Christopher Priest

METROPOLIS.

GO! GO! GO!

ABSOLUTE POWER #1 PREVIEW

MARK WAID writer DAN MORA artist ALEJANDRO SÁNCHEZ colors ARIANA MAHER letters
MATTHEW LEVINE associate editor PAUL KAMINSKI editor

SUPERMAN CREATED BY JERRY SIEGEL AND JOE SHUSTER. BY SPECIAL ARRANGEMENT WITH THE JERRY SIEGEL FAMILY.

WE'RE NOT G-GONNA *MAKE* IT!

STOP BROWNIN' YOUR *PANTS,* JOEY! WE'RE *CLEAR,* AWRIGHT?

SSSS

AAAAAH!

SKRNNKKKKK

NOT SO *FAST.*

HERE'S THE THING ABOUT *SILENT ALARMS,* BOYS...

...THEY'RE *NEVER* SILENT TO *ME.*

I'LL GIVE YOU *ONE CHANCE* TO SURRENDER *PEACEFULLY.*

NO! YOU GUYS *P-PROMISED* ME WE'D BE--

I *C-CAN'T* GO TO P-P-*PRISON!* I *CAN'T!*

JOEY, STOP *PANICKIN'!*

YOU'LL JUST MAKE IT *WORSE!*

JOEY, *NO!*

BLAM!

BLAM!

VPPP

VPPP

THE POWER DRAIN BEGINS IN

ABSOLUTE POWER #1

ON SALE IN JULY!

DC NATION SPOTLIGHT ON

ABSOLUTE POWER

JUNE:

- [ ] *Absolute Power: Ground Zero #1*

TIE-IN:

- [ ] *Green Arrow #13*

JULY:

- [ ] *Absolute Power #1*
- [ ] *Absolute Power: Task Force VII #1*
- [ ] *Absolute Power: Origins #1*
- [ ] *Absolute Power: Task Force VII #2*
- [ ] *Absolute Power: Task Force VII #3*

TIE-INS:

- [ ] *Batman #150*
- [ ] *Green Lantern #13*
- [ ] *Superman #16*
- [ ] *Wonder Woman #11*
- [ ] *Green Arrow #14*

AUGUST:

- [ ] *Absolute Power #2*
- [ ] *Absolute Power: Task Force VII #4*
- [ ] *Absolute Power: Origins #2*
- [ ] *Absolute Power: Task Force VII #5*

TIE-INS:

- [ ] *Batman #151*
- [ ] *Green Lantern #14*
- [ ] *Superman #17*
- [ ] *Wonder Woman #12*
- [ ] *Green Arrow #15*

SEPTEMBER:

- [ ] *Absolute Power #3*
- [ ] *Absolute Power: Task Force VII #6*
- [ ] *Absolute Power: Origins #3*
- [ ] *Absolute Power: Task Force VII #7*
- [ ] *Absolute Power: Super Son #1*

TIE-INS:

- [ ] *Batman #152*
- [ ] *Green Lantern #15*
- [ ] *Superman #18*
- [ ] *Wonder Woman #13*
- [ ] *Green Arrow #16*

OCTOBER:

- [ ] *Absolute Power #4*

DON'T MISS A MOMENT OF DC'S BLOCKBUSTER SERIES!

DC COMICS MARIE JAVINS VP – Editor-in-Chief JIM LEE President, Publisher & Chief Creative Officer ANNE DePIES Senior VP & General Manager LARRY BERRY VP – Brand Design & Creative Services DON FALLETTI VP – Manufacturing & Production LAWRENCE GANEM VP – Editorial Programming & Talent Strategy NICK J. NAPOLITANO VP – Publishing & Business Operations NANCY SPEARS VP – Sales & Marketing

CATWOMAN 66. August, 2024. Published monthly by DC Comics, 4000 Warner Blvd., Bldg. 700, 2nd Floor, Burbank, CA 91522. GST # is R125921072. Copyright © 2024 DC Comics. All Rights Reserved. All characters featured in this issue, the distinctive likenesses thereof, and related elements are trademarks of DC Comics. The stories, characters, and incidents mentioned in this magazine are entirely fictional. DC Comics does not read or accept unsolicited submissions of ideas, stories, or artwork. For Advertising and Custom Publishing contact dccomicsadvertising@dc.com. For details on DC Comics Ratings, visit dc.com/ratings.